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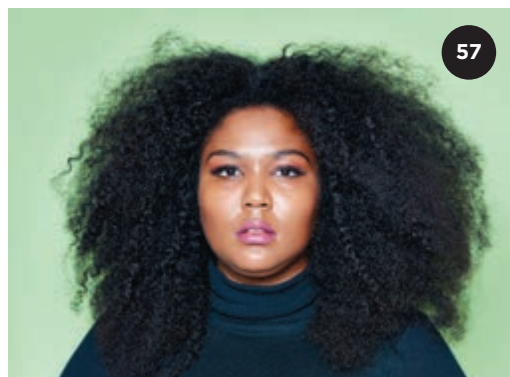
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OF THE WEEK**
←
R.D. Brown



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THE SHORTLIST



TONY NELSON

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CAPITALISM

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Profits in 2015, largely
due to plunging oil prices

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Delta customers.
Ticket prices actually rose by
1 percent in 2015, something to
remember when Delta someday
announces fare hikes due to
"rising fuel prices."

INEQUITY

MUCH HAS BEEN MADE of Minnesota's scary income inequality between blacks and whites, which makes us look like Klansmen with better access to dentistry. But we may not be as racist as originally thought.

The state's black population grew by 40,000 in just the past four years. Many of those people come from Liberia, Ethiopia, and Somalia. They're younger than the average Minnesotan and often struggle with the language, meaning they're less equipped to navigate the cutthroat glories of capitalism.

In other words, they're not much different than the white immigrants who arrived a century ago. So while our racial divide is real, it might be wise to delay erecting that Jefferson Davis statue on Nicollet Mall.

WEED

A NEW STUDY CASTS DOUBT on the belief that pot contributes to IQ loss in adolescents. It spent years examining 1,600 sets of twins in Minnesota and California who were exposed to the same environment and even lived in the same homes.

While their weed use varied from none to daily, kids who smoked indeed lost points on IQ tests. But the drop didn't change much between those who experimented and those who had a standing appointment with their bong.

Most surprising: Even those who abstained completely experienced similar declines on intelligence tests. Though the study is by no means definitive, feel free to use it as justification to your heart's content.

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\$61 million that
[Target CEO Gregg]
Steinhafel got."**

Reader Lee Bergstrom responds to "Target's short, brutal life in Canada, explained," at citypages.com.

GO POLLUTION!

Big Ag wins again in the right to soil state waters

Private drainage ditches snake through Minnesota's farmland. These man-made tributaries collect rainwater and irrigation runoff, which carry liquid hog manure, industrial fertilizers, and pesticides. And that winds up in our lakes and streams.

It's the sort of water you wouldn't want to immerse yourself in without a wetsuit and a snorkel.

Last year the Minnesota Pollution Control Agency released a startling report declaring half of Minnesota's lakes unfit for swimming or recreation. Gov. Mark Dayton responded by pushing for buffers to help shield waterways from ag runoff.

He proposed a mandatory 50-foot buffer, a strip of grass that would help trap the bacteria and nutrients from farm runoff before it washed into the ditches. Big Ag lobbyists balked. There would be lost profits from sacrificing land to water-purifying buffers.

So House Republicans whittled down that buffer to a meager 16.5 feet. They shuttled their weakened bill through a special committee. It passed behind closed doors and under the cover of night.

Even though it was an abortion of the democratic process, and even as he cringed at its eviscerated final version, Dayton signed the buffer bill into law. Then he no doubt put that painful memory behind him.

Until last week.

It turns out there's still one thing Republicans didn't get quite right. They didn't realize the buffer law would apply to private drainage ditches. And they're holding this year's bonding bill hostage to make sure private ditches — the ones coursing through all those corn fields and behind the giant hog barns — are exempt from the rules.

Last Friday, Dayton released a hangdog statement, capitulating "with great reluctance" to the demands of the hijackers, who



Buffers are critical to protecting Minnesota's water, much of which is already too polluted for swimming.

CITY PAGES

threatened to block funding for other clean water projects if farmers were barred from the right to pollute.

The governor added that he is "deeply disappointed" by the reversal of a "modest agreement."

The agreement was certainly modest. Many, including Minnesota Environmental Partnership's executive director Steve Morse,

believe the bill was already substantially weakened last legislative session.

Dayton is gearing up for infrastructure improvements to keep Minnesota from becoming the next Flint, Michigan. But before the legislative session has even begun, House Republicans are making clear that they will do most anything to protect Big Ag. —HANNAH SAYLE

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Dred and Harriet Scott of Fort Snelling

The worst Supreme Court decision ever is a love story.



Mike Mullen

No one recorded the date the two slaves were wed sometime around 1836. There is no story of how their union came to be. Most likely it was arranged by the master of the wife, a woman named Harriet Robinson.

She was just 17, and was married to a short, 40-year-old man named Etheldred. We know him as Dred Scott.

They were born in Virginia and eventually transported separately to an isolated outpost in the unsettled northwest called Fort Snelling.

Under the Missouri Compromise, slavery was supposed to be outlawed in new territories outside the South. But in Minnesota, it was not only allowed. It was induced.

The army had to convince soldiers to relocate to a frigid place inhabited almost exclusively by native tribes, where a freezing Mississippi River locked off supplies for months on end. So the military gave members a stipend to help pay for the slaves they took to the frontier.

Since neither Dred nor Harriet ever learned to read or write, little is known about their time here. They served an army surgeon, providing his meals and washing his laundry, retiring each night to their own small living quarters. The newlyweds' one-room home had stone walls, wood floors, a fireplace, and a stove to keep them warm.

After receiving postings in a number of different locations, Dr. John Emerson moved his family and their slaves to St. Louis. It was there, in 1846, that the Scotts

sued for their freedom. They argued that their time in free territory at Fort Snelling should have liberated them and their two young daughters.

Such suits were not uncommon, and sometimes actually worked. The Scotts were the first to file as a married couple.

Instead of running from bondage, husband and wife appealed to reason. They put their faith in a system that had little belief

The military gave members a stipend to help pay for the slaves they took to the frontier.

in them as humans. But they never had a chance, either in Missouri or at the U.S. Supreme Court 11 years later. A 7-2 ruling found that the Scotts and their daughters were not people, but property.

Their lawyer said the judges heard these arguments with "ears stuffed sixty years with cotton." Dred, a man of few words, proclaimed the legal process a "whole heap of trouble."

The case inflamed a divided nation, and signaled that slavery could expand into

America's new territories. Four years later we were at war.

The cities of Minneapolis, St. Paul, and St. Anthony had seen waves of abolitionist migrants from the East Coast, and many fought heroically for the North in the Civil War.

In 1868, before the 15th Amendment, Minnesota became the first state to pass a black suffrage bill, doing so by popular vote. A year later, it ended school segregation and started putting black men on juries.

"The Minnesota attitude of pride with regard to race is legitimate, and well-founded," says Bill Green, the preeminent historian of black life in this state. "But it's not quite complete."

The Scotts were in fact freed, but only out of embarrassment. Their owner's widow remarried a liberal abolitionist congressman from Massachusetts. When the court ruled in slavery's favor, he saw to it that their freedom was bought, instead of given to them. The Scotts were sold to Henry Taylor Blow, a prominent Missouri abolitionist and son of Dred's original owner. The younger Blow quickly filed paperwork to free the family.

Scott spent his final days as a celebrity, hired as a doorman at a St. Louis hotel. A news story from 1857 found him laughing at "the fuss" made over him in D.C. He busied his spare time transporting the clothes his wife washed in her job as a laundress.

Dred knew he could have toured the

country, earning thousands of dollars in appearance fees as Dred Scott, the man who fought slavery. But, he told reporters, "He will stick to his mistress as long as he lives."

It wasn't long. Scott succumbed to tuberculosis in 1858, about a year after the high court ruled he was a material asset, and not a man.

Harriet wanted none of the attention. When newspapermen came calling on Dred a few months after the ruling, they found Harriet a smart, skeptical woman, fiercely protective of her husband. Their story called Harriet "the legitimate owner of Dred."

Mrs. Scott was no one's victim, and did not want charity. Easy money was "the devil's work." She earned a living washing clothes, kept to herself, and lived to see her younger daughter give birth to a grandchild, born free.

Harriet died in 1876, and was placed in an unmarked grave, far off from the more prominent placement awarded to her husband. Just a few years ago, historians determined that her remains were in a large, St. Louis-area graveyard reserved for slaves. They picked a plot, and gave Harriet Scott her due on the grave marker.

"American Patriot," it says. 

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VIVIAN MIMS



COLIN MICHAEL SIMMONS

Vivian Mims strides down the stairs at the Seward Co-op's Friendship Store to scoop up a shopper in a tremendous hug. She pulls back and beams. It's a smile that makes popping in for a carton of eggs feel like a life-affirming experience.

The shopper says something. Mims lets out a full-bodied laugh that radiates all the way back to the meat counter. She stops to help a young cashier with the register before shepherding another customer through the new space.

Stumble bleary-eyed over the threshold of this south Minneapolis grocery store, and Vivian will swoop in to lead you to

the coffee aisle before you can shake the snow from your coat. "Whatcha' looking for?" she'll say with the easy manner of a close friend — genuine, not cloying.

A few more visits and you'll notice that Mims is seemingly everywhere at once, that her good mood is permanent. Her ebullience is likely what got her crowned the first black homecoming queen at the University of Minnesota in 1979. It's undoubtedly what got her this job.

Before this she spent years in accounting, burying her head in ledgers until the truth was too obvious to ignore: "I am a people person," she says.

So she surrounds herself with people

now. When the Friendship Store opened in south Minneapolis, Mims was wisely chosen as the front-end manager, the welcoming committee, the personality behind the mission. Bringing good, sometimes pricey food to a neighborhood starved for grocery options takes finesse and cooperation. It takes community building that begins with Mims' wide open arms.

The teenage cashiers turn to her for guidance. "I want to make them feel safe and build up their self-esteem," she says. "Some of them have been through tough times. If anyone can offer them that it's me because I've also been through dark

times."

She doesn't like to talk about the depths of these dark times. She's now 12 years into recovery and a mother of two daughters, one working on her master's in public health at the University of Minnesota, the other a nurse delivering babies in South Carolina.

She glows when she lists her daughters' accomplishments. Summa Cum Laude. Phi Beta Kappa.

"Sometimes I look at them and I think, 'Who are you and where did you come from?'"

We know exactly where they came from. —HANNAH SAYLE

Sarah Edwards doesn't just engage in small acts of generosity. She founded a charity based on the notion.

I AM Kindness, her nonprofit, began as a volunteer group promoting random acts of altruism. One of their first efforts involved putting together care packages for Metro Transit bus drivers. The inspiration came from a member of the I AM Kindness Facebook group who regularly rode the bus.

"We did it guerrilla-style," Edwards recounts. They hit up Costco for goodies, which included juice boxes, candy bars, and trail mix, and put together bags with a note thanking each driver for their hard, often underappreciated work. The group then split up, randomly bestowing drivers with a gift. The surprise was well-received, if a bit unexpected.

"Many were genuinely shocked that someone thought of them and took the time," she says.

High from the joy they created, I AM Kindness continued to expand, doing ambush makeovers for residents at retirement homes. Then came a fashion show at the Varsity Theater, dubbed I AM Fabulous, where non-models like single moms and seniors were pampered, celebrated, and sent down a runaway.

"My favorite thing is making all people feel valued and important," Edwards says. "I know that can sound kinda cheesy, but I think we often put the wrong people in the spotlight. Or, not wrong, but the expected people."

One of I AM Kindness' bigger happenings is an annual party where artists barter for the sale of their pieces. They don't exchange money. Instead, buyers agree to pay for the piece with a do-good act determined by the artist — like walking neglected dogs at a shelter, donating time at an art gallery, and giving a cat a new home.

"My favorite part is that money has no value," Edwards says. "Anyone — from executives to someone with no money — can have the same experience. It evens everyone out for an evening."

She's also the founder of annual Twin Cities talent showcases I AM MPLS! and I AM ST. PAUL! And then there's I AM Rescued, which aims to find homes for rescue animals. She's even had a hand in the revival of Fashion Week MN, a weeklong celebration featuring runway parties, trunk shows, and other pop-up happenings.

Edwards is currently working on a back-to-school anti-bullying event, which will celebrate unique style and creativity.

"One of the things with I AM Kindness is that it's about doing things, but it's also a state of mind," she says. "There are simple ways you can go out of your way for someone. Just be mindful." —JESSICA ARMBRUSTER

the BIG HEART

SARAH EDWARDS



COLIN MICHAEL SIMMONS

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EYES on MINNESOTA

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the UNITER

TOM LOFTUS

If you want to see Tom Loftus light up, mention these two things: music and mini-golf.

The 38-year-old Coon Rapids native gets audibly excited rattling off obscure band names, which you might expect from his involvement with Modern Radio Record Label. That's the indie imprint he launched fresh out of St. John's University in 2000.

"I liked having this place where everybody could come together — all of the weirdos that were really sharp and really interesting but nobody was paying attention to," Loftus says. "It was born out of my interest to be part of this magic."

Modern Radio was never a plausible day job. "You could make money doing all sorts of legal and illegal things way easier." Nevertheless, he poured his excitement into the project, bringing the world smart bands like Killsadie, STNNG, and Fury Things.

His other passion surfaced around the time he met partner Robin Schwartzman at the Northern Spark arts fest. Loftus had recently traded his boozy, rock 'n' roll late nights for the kitschy, pastoral pleasures of mini-golf. After a first date with Schwartzman at Big Stone Mini Golf in Minnetrista, the pair discovered a mutual love for the sport.

The lovebirds wrote about mini-golf for their blog, *A Couple of Putts*, and for the Walker Art Center magazine. They would even help design arty putt-putt holes for the museum's annual Artist-Designed Mini Golf course.

Through the surreal fortune of the great cosmic putter in the sky, Loftus and Schwartzman — an artist with experience in fabrication — were presented with an unusual opportunity in 2014: an invite to help students design prototype mini-golf holes at the Virginia Commonwealth University satellite campus in... Doha, Qatar?

"We get over there and it was just a total trip," Loftus says of the artists-in-residence stint. Working with the eager, risk-taking, iPhone-toting Middle Easterners was fascinating, he says, and ran counter to stereotypes perpetuated by Western media. "We could see this game was bringing imagination and excited people together."

Which is exactly the thread that ties Loftus' far-flung pursuits together.

"There's so much working in the world that feels overwhelming and shitty and drives people apart," he says. "To be a part of those things that do the exact opposite of that is really important to me. That's what I'm always chasing after — to find creative solutions to problems in the world, and to hopefully create more opportunities so we can sit back, play mini-golf, and listen to music." —JAY BOLLER



COLIN MICHAEL SIMMONS

the GIVER

FREZGI HISKIAS



COLIN MICHAEL SIMMONS

Frezgi Hiskias has been around a lot of death.

The St. Paul man was born to a shepherding family in war-torn Eritrea. During the East African country's 30-year freedom fight, bombings and still bodies were familiar sights. But it wasn't the violent communist regime that nearly

took his life.

His semi-nomadic family spent half the year traveling with their cows, goats, and camels in search of green pastures. On one trip, a young Hiskias and his cousin Berhe became separated from their group in the midst of strong winds and heavy rain. By the time the 13-year-olds caught up, the

rest of their crew had taken shelter under a large tree. The boys found another 100 meters away.

That's when the lightning hit, splintering the tree and sending electricity through their bodies. Hiskias was burnt inside and out.

He doesn't remember anything until

he woke up freezing by a midnight fire, half a day from the nearest village. Berhe wasn't so lucky.

"He died," Hiskias says faintly. "He was not breathing by the time they found him."

There wasn't a Mayo Clinic in rural 1970s Eritrea. Hiskias' wounds didn't heal properly. His growth plates were damaged and his left knee twisted sideways. He developed a severe limp and relied on a cane.

"I was in so much pain, it was just agonizing," he recalls. "Over there it's so primitive, there's no medical treatment. It's like a remote village you see on TV."

Thirty years ago, he came to Minnesota, where his sisters lived, on a medical visa. He has since had seven surgeries on his legs, spinal nerves, and even his brain.

Hiskias didn't speak English when he arrived, but after gaining political asylum he eventually earned his high school diploma.

In 1984, Hiskias enrolled in the University of Minnesota's nursing school. His pain was so bad he couldn't sit down in class, so he stood along the back wall. Crisscrossing between the West and East Banks was "torture."

His anguish helped Hiskias realize his calling. He's spent the past 12 years working as a hospice nurse at Our Lady of Peace. The St. Paul charity provides free care for terminally ill patients who are out of money.

Every day Hiskias sets aside his own ailments to make the final days of others as comfortable as he can. Some mornings, Hiskias hurts so bad he prays that God will give him the strength to get through it, to help him help them.

"It humbles me, really," Hiskias says. "You become so sensitive because you go through that, then when you see somebody in pain you understand how they're feeling."

While he still struggles with his health, landing in the ER a few times a year, Hiskias has found happiness in helping others die peacefully and with dignity.

"I make a difference," he says with humble pride.

Fortunately for the Twin Cities, lightning couldn't kill Frezgi Hiskias. —MICHAEL RIETMULDER



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the GUARDIAN

JASON GARCIA



COLIN MICHAEL SIMMONS

Every day of the year, sun or snow, protesters assemble outside Planned Parenthood's Vandalia Street center in St. Paul. The spectacle is easy to ignore when it's just one guy shaking a sign about kingdom

come. When they come in flocks, screaming out of the Bible as if the word of God were some savage insult, Jason Garcia shoulders up to intervene.

Garcia is a towering, 41-year-old bear of a man. It's why the anti-abortion pro-

testers don't get as aggressive with him as they do with other volunteers who escort women from their cars to the clinic.

He's had his fair share of harassment, like being told that he should be protecting women instead of helping Planned

Parenthood hurt them. Or that he's been feminized by the media, and that his parents would be ashamed of him. But it's nothing compared to what patients endure on the most stressful days of their lives.

"I'm good at reminding myself that I'm here for the patients," Garcia says. "I'm not here for the people who yell at me."

Last spring, about 2,000 protesters descended on Vandalia Street bearing Bibles and photoshopped placards of brutalized fetuses for their annual Good Friday rally. Garcia attended the counter-rally with his 15-year-old son and a friend who was a longtime volunteer at the clinic.

It was surreal. Garcia had grown up in a religious family. "But seeing the way that got turned on its head, and having people shout condemnations while reading the Bible at you, was very strange to me," he reflects.

The following summer, when the Center for Medical Progress released a series of undercover videos showing Planned Parenthood doctors describing the process of retrieving fetal tissue for scientific research, incensed Republicans vowed to defund abortion in America. It seemed as if every time Garcia turned on the radio, pundits demonized the clinic. Even after the videos were debunked, presidential candidate Carly Fiorina claimed that Planned Parenthood was "butchering babies for their body parts."

He'd had enough. He had an able body and a smile and a willingness to stand outside for several hours at a time to shield patients from abuse, so he volunteered.

"There's really nothing exceptional about me being here," he says.

In November, after a gunman killed three and injured nine people at a Planned Parenthood in Colorado, Garcia received frantic messages from friends telling him he was a hero for volunteering. "And it's like 'No, that's not it. Anybody can go outside, say hi to people, and smile.'" —SUSAN DU



the STEWARD OF MOTHER NATURE

RUHEL ISLAM



Ruhel Islam and his brother didn't want to just open a restaurant. They started a restaurant to launch a revolution.

The siblings from Bangladesh opened Gandhi Mahal in Minneapolis' Longfellow neighborhood in 2008. Splashes of purple and orange accent the decor as neighbors, business associates, and friends gobble continent-sized portions of avocado chutney and Bhuna Bulabala, a thick meat stew with some kick. But it's the philosophy behind the plate that makes Islam's restaurant shine.

It's built on three pillars: environmental stewardship, where healthy foods are grown in nearby urban gardens. Sustainability, in which the natural cycle is honored with such practices as using fish waste to fertilize vegetables. And ethical economics, in which profit benefits the entire community, as evidenced by the community room within the restaurant. It's free to use for anyone with a good cause, be it urban farming instruction,

**"I have learned
America is a dream.
No one should go
hungry here. We are
leading as example,
trying our best."**

aquaponics classes, or interfaith meetings.

"I am passionate about food and food security," Islam says. "At the restaurant we want to bring a diverse group of people together through food by pleasing the palate. Everybody has a dream. This is mine, bringing everyone at the same time to the table. Then we can have a conversation and dialogue, and bring real change and peace. We will no longer be strangers to one another."

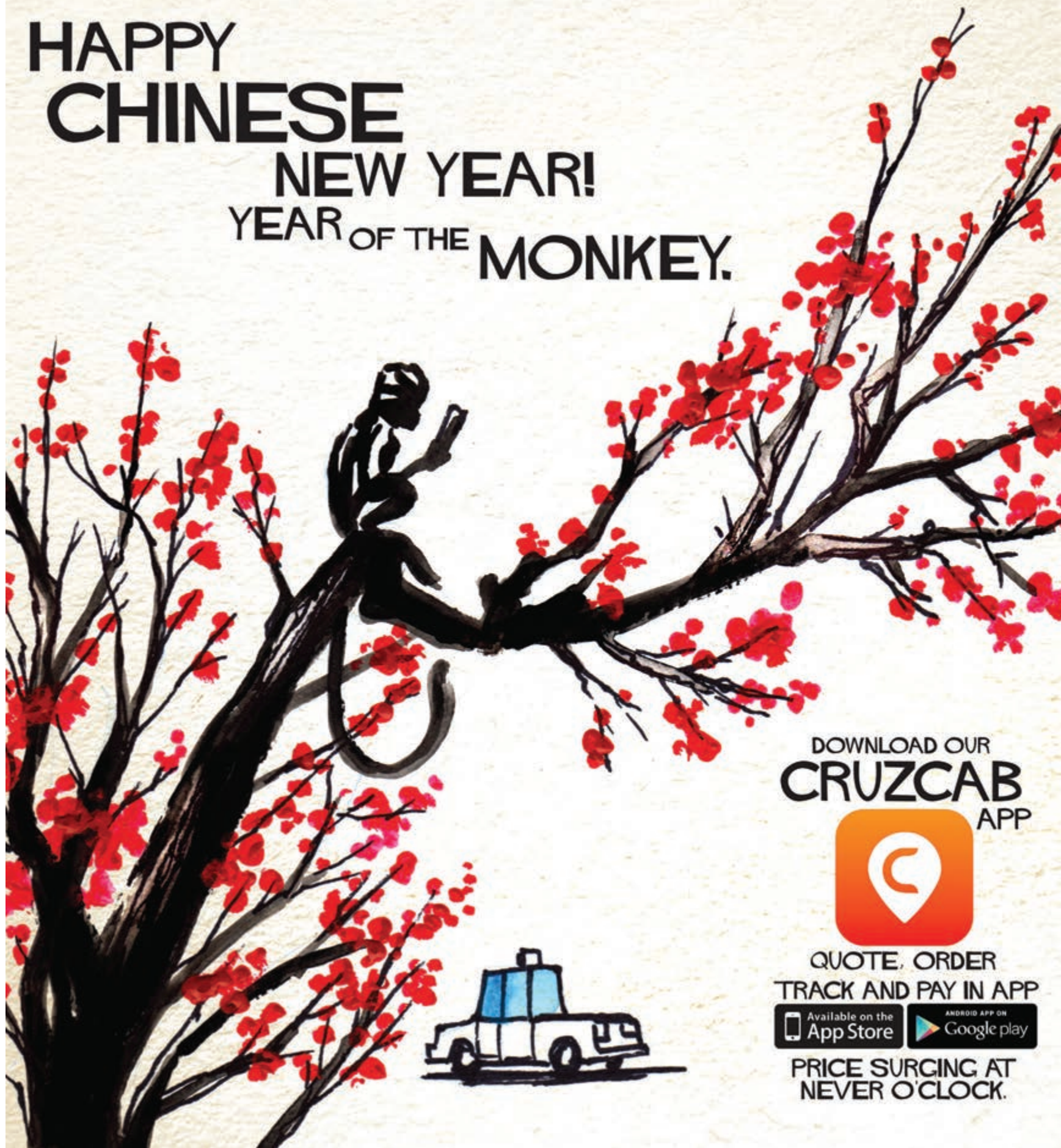
All of Gandhi Mahal's deliciousness comes from sustainable, locally grown sources. Islam started with one garden for vegetables. This spring, there will be multiple plots of curry, green chilies, and spinach. Honey is also harvested from beehives on the roof.

Islam's devotion to Mother Nature is also on display in Gandhi Mahal's basement. A school of tilapia flourishes in a tank. Its wastewater provides nutrients to plants such as turmeric, lemon, and peppers, which do the filtration work. The water is then piped back into the tank purified. The cycle begins anew.

"Freedom and food security through sustainable, locally grown food is what I want for my community, for Minneapolis," says Ruhel. "I have learned America is a dream. No one should go hungry here. We are leading as example, trying our best." —CORY ZUROWSKI

COLIN MICHAEL SIMMONS

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the PEOPLE'S CHEF

LACHELLE CUNNINGHAM



COLIN MICHAEL SIMMONS

The West Broadway corridor is a food desert. Despite myriad fast food joints and convenience stores, there is very little by way of nutrition. Lachelle Cunningham, execu-

tive chef of Breaking Bread Café, is charged with rectifying that.

Breaking Bread is run by Appetite for Change. The café may look unassuming. Its mission is anything but: to provide a nutri-

tious gathering place for the community and job training for residents. It wants to be David to the Goliaths of fast food who hold sway over this underserved part of the city.

This is no easy task. North Minneapo-

lis has traditionally been without much access to fresh produce or scratch cooking. And just because you bring it doesn't mean people will instantly embrace it or see themselves as deserving. Cunningham says that people still occasionally walk into her bright, welcoming space and ask, "Am I allowed to be in here?"

The café, with its espresso machine, vegan sausage, and tofu veggie breakfast tacos is a far cry from the greasy air of nearby Burger King or Hook Fish and Chicken.

Cunningham is perfect for the job. She began planning special events for the United Way, then started throwing elaborate dinner parties at home. These led to catering jobs.

"I'm a caterer at heart," she says. "Which isn't just about food. I'm a caterer to what people need and want, too. I'm talking about the root of the word."

These days, she uses that ethic to train restaurant workers for job readiness. Teaching people who have never set foot in a professional kitchen is an epic challenge, but helping people find a livelihood through food is a calling.

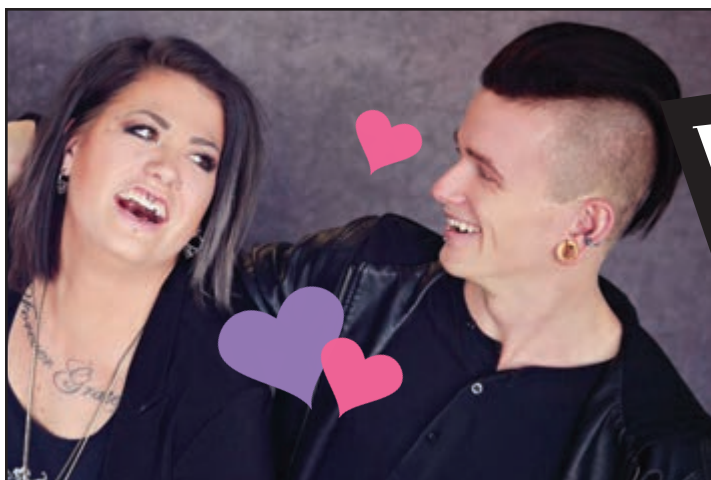
Her culinary wheelhouse is comfort — soul food inflected with Caribbean, Spanish, and Creole touches. "I'm lucky, because I've had a lot of cultural experiences that people who look like me don't always get," she says, pointing at the color of her skin.

She peppers the menu with the French technique she learned in culinary school, while finding ways to lighten the conventional richness of traditional soul food. There's a breakfast salad with avocado and black beans. Caribbean slaw takes the place of French fries. Turkey and veggie burgers stand in for beef.

Cunningham has dreams beyond the café. She fantasizes about a food hub with urban farming, aquaponics, a co-op — avenues for more access to good food, and the better health it promotes.

"Life can be painful to body and spirit," she says. "But we eat to comfort ourselves — spiritually, culturally, almost psychologically. And that will always have me hooked."

—MECCA BOS



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the REPORTER

MADELEINE BARAN



COLIN MICHAEL SIMMONS

Madeleine Baran's phone rings. She wasn't expecting a call, but this one will take over her life, and the lives of many others, for the next two years.

The woman on the other end, Jennifer Haselberger, is a former high-ranking official within the Archdiocese of Minneapolis and St. Paul. It takes just a few minutes for Baran, a reporter with Min-

nesota Public Radio, to realize that if what Haselberger says is true, the local Catholic church had been involved in a cover-up of sexual abuse by priests that lasted decades.

It was all true, and then some. Baran pursued the complicated tale, peeling back its layers, each one darker and more rotten than the next.

Baran knifed through stacks of court records detailing abuses, occasionally taking breaks from reading the most upsetting passages. She interviewed victims, then their abusers, asking how their superiors in the church let them get away with it. On a trip to Louisiana, she undid the myth of former archbishop Harry Flynn, whose lies about meeting with victims' families and reforming church practices were believed by Minnesota media.

In the end, Baran's reporting implicated three archbishops in the conspiracy. The last, John Nienstedt, resigned in June, just days after criminal and civil legal filings were brought against him. For their exhaustive efforts, Baran and MPR shared a Peabody Award, the most prestigious accolade in radio.

But it's the other, equally unexpected phone calls Baran got that mean most to her. After the investigation aired, abuse victims from across the state started calling. There were hundreds of them. Some were men who hadn't told anyone, not even their wives of 50 years. They weren't demanding justice. They just needed someone to listen.

"I'm genuinely honored that someone would tell me that — that I would be that person," Baran says as her voice catches in her throat.

The lesson to be learned, she thinks now, is about the lengths some will go to protect the culture and institutions they need to believe in. It happened at Penn State. It's happened in the military, in police forces. Through willful ignorance, and conviction, people can elevate institutions above anything — even the well-being of a child.

Says Baran, "It takes somebody working in that institution to say, 'Enough is enough. I know the difference between right and wrong.'"

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LAURA DAY



MATTHEW HINTZ

Tell Laura Day that she's the most powerful female sports executive in Minnesota, and the deflection begins.

She will point to the women running the Lynx, the state's most triumphant franchise. She will mention Beth Goetz, interim athletic director at the University of Minnesota. She will tell you that, reputation aside, the sporting world no longer shares the same demographic as a men's locker room.

She will be right. But she will also be downplaying her role as a pioneer in this change.

Day is the Twins' executive vice president of business development. That's corporate-speak for saying she's in charge of piling up the loot through everything from ticket sales to corporate sponsorships, marketing to concerts. Even Target Field itself.

A circuitous route brought her to this moment. She originally wanted to be "the next greatest policewoman," but found herself peddling stocks and working in marketing. In 1991, a friend suggested she apply for a job in Twins promotions.

She typed a 20-page proposal on an archaic instrument known as a typewriter. By the end of that year, "I was the only girl on the block with a World Series ring."

Day later jumped to the Wild, negotiating TV contracts and helping to build a franchise from scratch. She would move on to the Vikings, then consulting, before reemerging in the Twins' executive suite. She's no longer a rarity.

"When I first started with the Twins in 1991, I could count on one hand the number of women in the executive ranks of Major League Baseball," she says.

Public presumption is that it remains that way. Baseball, the most hidebound of sports, evolves at the pace of a particularly lethargic glacier. Young women often ask how she managed to break in, as if it involves some eternal mystery. It doesn't.

"I've never had a problem," Day says. While she may have been among the first, the ranks of female execs are "growing exponentially."

These days, the Twins' offices of marketing, human resources, and legal affairs are all headed by women. There's no magic to their rise. "It's about hard work and passion. It's less about gender."

Twenty-five years in, Day's no longer an anomaly. She's a boss, taking contentment from the essential trait of good bosses everywhere: a fondness for reaching back. Pride spikes her voice as she rattles off former subordinates who've risen to impressive heights of their own, like the intern who now heads up marketing for the NHL.

"The greatest satisfaction I have today is watching young people grow and expand their skills sets," she says. "Maybe something I said, something I did has had a positive impact." —PETE KOTZ

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BY MECCA BOS

Wine can be difficult. It comes into the room all puffed up and scholarly like your tweedy cousin who graduated from Yale, who yammers endlessly about geography, horticulture, technique, and all the rest.

Shut up, Yale cousin. Nobody likes you or your sweaters. What most people want is something good in their mouths with the added benefit of a buzz. And though craft beer and cocktails are having their day, wine is about to rise again.

Brie Roland is the “wine whisperer” at the new and very trendy St. Genevieve, where wine takes center stage. Bill Summerville, the former sommelier at the late La Belle Vie, has a name so recognizable in local food circles that he’s practically his own brand.

I asked them both how we, the less learned, can joyously grab wine by the lapels and make it work for us, instead of the other way around:

If you had only one hour to convert a wine hater or neophyte, how would you go about doing it?

Summerville: Think of it like sex with a new partner. Sometimes you get it right, sometimes you get it wrong. Sometimes it’s a good fit right away, sometimes it’s a learning curve. Yes, you have to pay attention, but ultimately that person is going to have to convince themselves if they like it. But I’d say if you have any sense of curiosity, wine shouldn’t be intimidating. It should be a path of discovery. An adventure. Read a little. Taste a lot. And take notes.

Roland: For me, it’s all about food and wine pairings. I used to say, “I don’t like white wine,” until someone sat me down

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Brie Roland: "Good wine doesn't have to be expensive."

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It's when these two things are really singing and you're having a visceral experience.

When you walk into a wine shop, you're confused and intimidated, like you've been dropped in a foreign country where you don't speak the language. Where should a person even begin?

Summerville:

There's probably no way around doing a little reading or research beforehand. If you go into an art museum and walk around without knowing anything about the art, your experience is probably going to be around a three or a four. I mean, what the hell does modern art even mean? Or, it would be like watching football without knowing the rules. Try *The Wine Bible*, *Wine for Dummies*, or *Wine Folly*, for their regular English style. Because reading about wine can be boring even for someone like me.

Roland: First, take a deep breath. Ultimately, it's an agricultural product. It's the

most complicated grape juice ever, so don't go it alone. We have an amazing representation of really hardworking, really down-to-earth wine buyers. So find out which wine store is closest to you, then seek out the buyer, and don't be afraid of asking questions. I have to be a detective when figuring out

what people like to drink. I have to figure out why they like it, and then stay within those parameters. Sign up for newsletters at the wine shop. And do not buy based on the label. Some of them are cute, yes, and some of them are even good, but that shouldn't be a deciding factor.

Why do you think wine has taken a back seat to cocktails and beer in recent years?

Summerville: Beer is very democratic, because it's cheap. If you're a guy, you're probably going to start drinking with Budweiser. It's fizzy, it has alcohol, and it's good. Your buddy doesn't hand you a glass of cab and say, "Here. Let's get drunk." With beer,

If you have any sense of curiosity, wine shouldn't be intimidating. It should be a path of discovery.

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FOOD

you're not taking a risk, because if you order one, it's probably always going to be good. Wine, with its tannins and tartness and ageability, is something that takes a long time to get to know. It's something you have to ease yourself into. It took me a long time. But I can relate, because when I go to Tilia and see all the taps, I don't know what the fuck those all are either. And cocktails are cool. Everyone wants to wear a vest and a mustache.

Roland: Wine is viewed as a very spendy product, and cocktails and beer seem a little more approachable, so it's all about democratization. But people's palates are being primed with really hoppy IPAs, for instance, so I think people are primed to get back into wine. Good wine doesn't have to be expensive. And maybe when it is a little expensive, and you know about the winemaker and region, and the weather is terrible but they eek out this wine and it's beautiful, it's easier to understand the price. Also, the taproom boom in Minnesota is a bright and shiny new thing, so it's about getting used to that and then saying, "Okay, how can I take my love of beer and cocktails, and that craftsman quality that I love, and start applying it to wine?" You can really geek out about that. It can be a really childlike exploration. Wine is not a pocket square and a tie. You can talk about wines like they're members of a band.

What is it about wine that engages you?

Roland: It's all about the stories. I'm an actor, and it's kind of an empathy thing. I like to get into other people's worlds and find out what makes them tick. Wine is like a liquid representation of who [the winemakers] are and what makes them tick. It's also all about making memories. Your olfactory senses are intrinsically linked to memory, so when you're sharing a bottle of wine, and then having it again, you're dredging up memories. And for me that's just a super romantic, beautiful, poetic thing.

What is your current affordable (under \$30) wine crush?

Summerville: Marcel Lapierre Morgon, any vintage you can find. This can be some of the most pleasurable wine anywhere. The grape is Gamay. These wines are the perfect combination of cerebral and sensual. Runs about \$29 at South Lyndale — not inexpensive exactly, but you get what you pay for.

Roland: Maison Angelot (producer), 2011 Mondeuse (grape variety), Bugey (subregion aka AOC), France. Imported by Charles Neal, \$15-\$20 retail. Can most likely be found at Zipps or South Lyndale. Light-medium bodied, fruit driven, just enough earth for balance. Extremely quaffable (wine speak for "easy drinking"). Great with food. ☐



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FOOD HOT DISH

WHY PARELLA DIED WHILE SCENA THRIVES IN UPTOWN

As you walk the wintry intersection of Lake and Hennepin on the way to Scena, Uptown's new-ish Italian/crudo restaurant, you pass by what used to be Parella. Sadly darkened bottles stand stagnant behind the bar with no life to lift them.

A year ago, it was a hopeful and boisterous place, the joint dream of chef Todd Macdonald and longtime restaurateur Michael Larson. It was to be a regional Italian restaurant featuring crudo, Italy's answer to sushi — raw fish garnished with daubs of sauces. Suddenly, about a half-dozen restaurants with the same concept were opening at roughly the same time. One of them would be across the street.

The soaring space inside Scena is cir-

While Parella wasn't exactly a fine dining place, the precise cooking demanded a certain level of service.

cular. The bar area curves like a merry-go-round, with ample space to sit on big, buttery leather stools. Bartenders mill about, at the ready to pour affordably priced glasses of wine and craft cocktails. A staircase leads to an airy second floor, and the entire room offers sight lines to the open kitchen. The vibe is that of a big, jovial party.

The cooking at Parella was precise and exacting. Macdonald grew up with wealthy parents and the family traveled around Italy extensively. Those trips impressed upon him the subtle nuances of regional Italian cooking, a fact that may have worked against him in the end. The food was minimalist, the way things are done in Italy, staunchly following the seasons and letting pristine ingredients drive the boat. While Parella wasn't exactly a fine

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FOOD HOT DISH

dining place, the precise cooking demanded a certain level of service. Service they were ultimately unable to deliver.

At Scena, the menu offers dozens of ways to snack. There's crudo and pasta, yes, but also little pizzas, small plates, and cheeses. The entrees almost seem like an afterthought, but there are meatballs and a big steak meant to be shared. It all seems to scream, "Order a bunch of stuff! Scatter it around the table! Get good and tipsy! Have fun!"

There is a tidal change in fine dining nationwide. A greater swath of the American public is interested in eating out and eating well. And they're savvy about it. They want good food, but they also want it in a comfortable environment. And they want it to be affordable.

When Parasole closed casual Italian drink emporium Figlio in 2009, they replaced it with higher-end Italian Il Gatto, and it died after barely two years.

**It all seems to scream,
"Order a bunch of
stuff! Scatter it
around the table!
Get good and tipsy!"**

When Macdonald and Larson opened Parella in that space last year, they had a chance to revive the spirit of Figlio, that lost, beloved Uptown anchor. A few days before they closed, Larson tried to morph the bar into a more jovial and approachable place, serving hot dagos, pizzas, and huge meatballs. It was too little, too late.

Of the handful of Italian/crudo places still open in the Twin Cities, Scena may have the best chance of making it. They've even wisely turned their crudo into a party, where 100 bucks gets you 10 courses plus cocktail pairings from the always entertaining Bittercube mixology team. It's limited to eight spots per seating, and it's like a private audience with the chef, who can help strip away the mysteries of this esoteric trend.

Probably no place will ever recapture the classic approachability that was Figlio. But Scena at least got the memo. This is a neighborhood brimming with millennials who have pocketbooks fat enough for sleek condos and livers fresh enough to drink nightly. And here, the cooking isn't a sacred cow, but a friendly, fortifying cow. —MECCA BOS

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A LIST

FRIDAY Dog, bike, and ski races at the Loppet **P. 42**

SATURDAY The Art Shanties return **P. 45**

SUNDAY Noche Gitana heats up the Cedar **P. 48**

WEDNESDAY 2/3

COMEDY

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Ian Abramson followed a unique path into standup comedy. “I got bitten by a radioactive comedian, and I woke up with the strength and powers of a comedian,” he explains. “I’ve just been trying to live up to those powers ever since.” The Los Angeles native has, in some circles, drawn comparisons to the late Andy Kaufman, but not in terms of style. Like the former *Taxi* star, Abramson turns standup on its ear without tumbling into a heap onstage. “I definitely appreciate Andy Kaufman, and I hope I can work with him some day,” Abramson deadpans. “I think that he came at it from a way of trying to discover something new comedically, and that is the goal for me as well.” In one bit, for example, Abramson claims to have discovered time travel, and proceeds to take the audience down a hilarious path. But where some comics will antagonize the audience by pushing the envelope, Abramson brings everyone along. “I’m always trying to make sure I’m going out and doing shows and trying new things and trying to develop new ideas. That’s important to me.”

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COMEDY/THEATER

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At times, the political scene already looks like a parody. That doesn’t mean that there isn’t additional humor to be found in our current presidential campaign situation. And that is what you’ll get at *Trump vs. Bernie*, an evening where two wild cards at very different ends of the political spectrum will square off against each other. Taking on Bernie Sanders is James Adomian, playing him with endearing hyperbole. “I was 100 percent pro-choice in 1973, so with inflation I’m now 420 percent pro-choice,” he claimed at a recent “debate” in New York

City. Meanwhile, Anthony Atamanuik’s Donald Trump has to go to extremes to sound crazier than the real thing. “This is a fun place,” he begins. “I’m killing it in the polls. And if I’m elected president, I will kill all of you.” No matter who you plan to vote for this November, there should be some fun in the absurdity of the process, as demonstrated by tonight’s faux meeting of candidates. And as an added bonus, perhaps it will lead to some real talk over coffee or beer after the event. \$20/\$25 at the door. 8 p.m. 111 Fifth St. N., Minneapolis;

612-333-3422. **-JESSICA ARMBRUSTER**

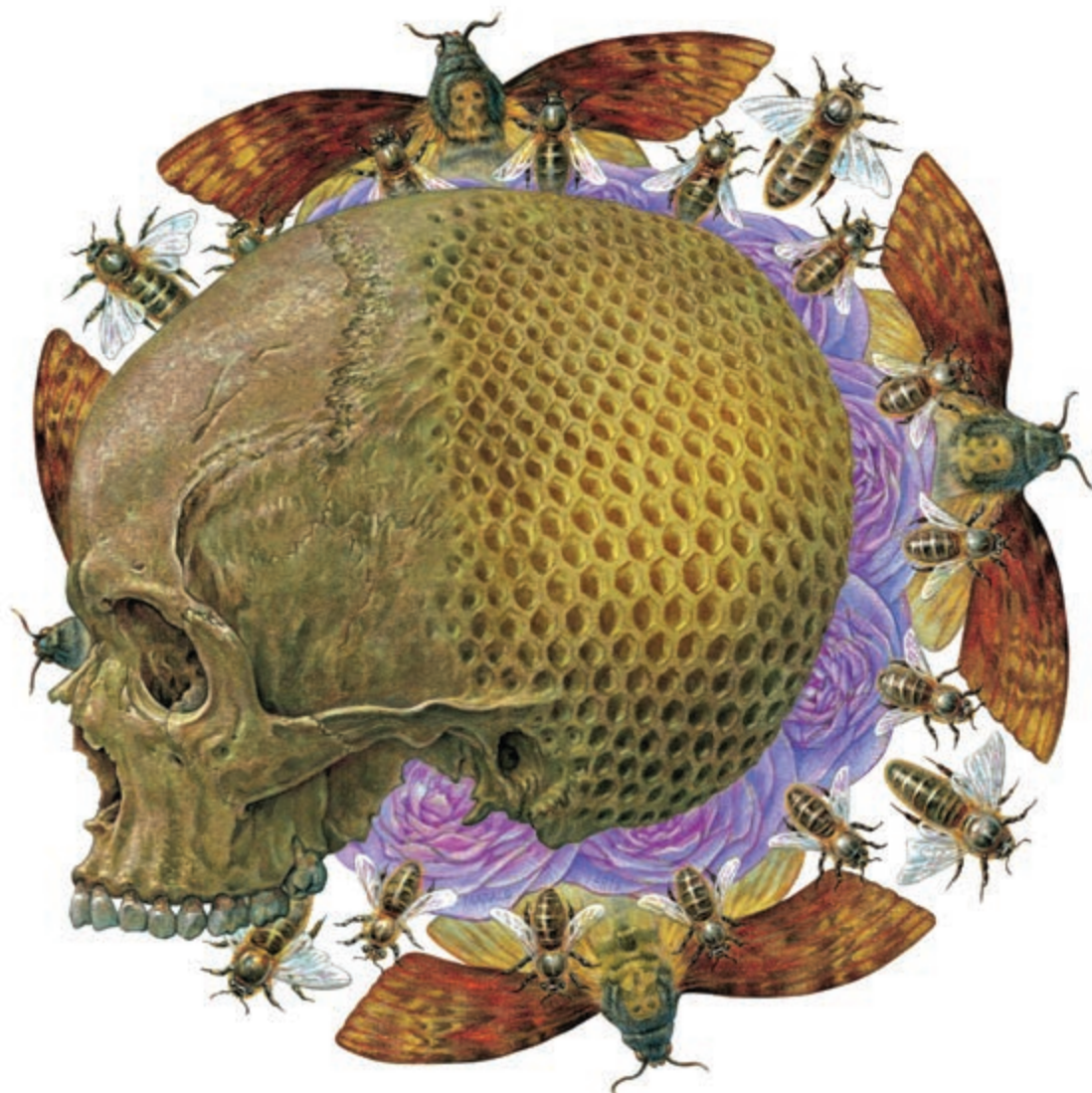
THURSDAY 2/4

THEATER

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If you’re looking for easy answers to tough questions, don’t come looking for them in *Clybourne Park*. Bruce Norris’ riff on the theatrical classic *A Raisin in the Sun* weaves a tangled story over two distinct eras. Act one lets us see why the home the black Younger family purchases in a



MARALD VAN HAASTEREN, CHLORINE AND WINE

white neighborhood was available — and cheap. Act two revisits the house in the modern day, where decades of neglect have made it a sad ruin — and ready for gentrification. “Norris wisely doesn’t offer any tidy morals or answers, but raises such ripe questions: Who can live where, who decides to move, who is in power, who gets to speak, who remains silent?” says director Craig Johnson. The two halves are linked by more than location. Several of the characters in act two are descended

CONTINUED ON PAGE 42 ►

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5/26 **CHARLES BRADLEY AND HIS EXTRAORDINAIRES** 18+
6/03 **OH WONDER** 18+
10/30 **AN EVENING WITH PETER HOOK & THE LIGHT,**
PERFORMING "SUBSTANCE" - JOY DIVISION &
NEW ORDER w/ DJ JAKE RUDH (OF TRANSMISSION) 18+

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2/04 **DOKS ROBOTIKS** ALBUM RELEASE PARTY w/ LYDIA LIZA,
SAYTH, LIZEA HARPER, SLOSLYLOVE, HOSTED BY EJ 18+
2/05 **MEAT WAVE** w/ RAD PAYOFF, THE CHINCHEES 18+
2/07 **MARTIN COURTNEY** w/ EZTV 18+
2/08 **BORA YORK** and **MASS GOTHIC** w/ MAZED 18+
2/10 **GABE DOUGLAS & FRIENDS** w/ MRDR, GRAMMAR 18+
2/11 **DRAKE NITE 4** w/ DJ BACH, DJ GREENERY, ☁ (CLOUD) 18+
2/12 **ACT OF DEFIANCE** 18+
2/13 **ANDREW RIPP** w/ SWEAR AND SHAKE, ACT AS IF 18+
2/14 **DIANE COFFEE** w/ JACK & THE COAX 18+
2/15 **CHRIS BATHGATE** w/ PAUL SPRING 18+
2/16 **MARGARET GLASPY** w/ BRENT COLBERT (OF THE AWFUL TRUTH) 18+
2/17 **ANDY FRASCO & THE U.N.** w/ TREADING NORTH 18+
2/18 **COMMUNION: TWIN CITIES** ft. ALLAN RAYMAN, LOLO,
WHISKEY SHIVERS, MOONRISE NATION, DJ SET WITH
SEAN MCPHERSON (89.3 THE CURRENT) 18+
2/21 **CAVANAUGH** (OPEN MIKE EAGLE & SERENGETI!) 18+
2/22 **THE KICKBACK** w/ LIONS & CREATORS, AUTUMN KID 18+
2/23 **CROOKE** w/ PORNO WOLVES, NETHAN 18+
2/24 **SAYTH** and **WEALTHY RELATIVE** ft. MAMADU (TOKI WRIGHT
PRODUCTION SET) AND SPECIAL GUESTS 18+
2/27 **AUDIO SOCIAL DISSENT 2016** ft. **WOLF EYES,**
TIMMY'S ORGANISM, VIDEO 18+
2/28 **POOLBOY EP RELEASE** w/ SWIMSUIT AREA, AUTUMN KID 18+
2/29 **LEAP-A-PALOOZA** ft. **DAN MARISKA, FULLBLOODS,**
BLUE GREEN 18+
3/01 **JULIA HOLTER** w/ CIRCUIT DES YEUX 18+
3/02 **ELLIOTT BROOD** 18+
3/04 **TWIN CITIES DILLADAY BEAT WARS**
w/ **CARNAGE THE EXECUTIONER** 18+
3/05 **RADIO K'S GIGAWATT 2016** ft. **WAREHOUSE EYES,**
MURDER SHOES, PERFUME MONSTER 18+
3/08 **GREAT GOOD FINE OK** 18+
3/09 **B. DOLAN** w/ BUDDY PEACE, HAPHDUZN 18+
3/10 **BLANCK MASS** 18+
3/11 **RADIATION CITY** w/ DEEP SEA DIVER 18+
3/12 **PROTOMARTYR** 18+
3/13 **DRESSY BESSY** 18+
3/16 **HUNTER VALENTINE** w/ REBEL QUEENS 18+
3/18 **KORDA 3 SHOWCASE** ft. **JIM RUIZ SET, THE OCEAN BLUE,**
THE INNOCENCE MISSION, DEEP POOL, THE STARFOLK 18+
3/19 **MOUNT MORIAH** w/ ELEPHANT MICAH 18+
3/20 **MC CHRIS** w/ NATHAN ANDERSON 18+
3/25 **ESCONDIDO** 18+

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UPCOMING SHOWS AT OTHER VENUES



FRIDAY, FEBRUARY 5
89.3 The Current and KUMD present
HIPPO CAMPUS
at CLYDE IRON WORKS (DULUTH)
\$12/6:30PM/ALL AGES



SATURDAY, FEBRUARY 6
City Pages presents
CASPIAN
w/ O'BROTHER
at the TRIPLE ROCK
\$15/8PM/18+



MONDAY, FEBRUARY 22
First Avenue, JAM, Northrop,
and 89.3 The Current present
JASON ISBELL
w/ SHOVELS & ROPE
at NORTHROP
\$40/6:30PM/ALL AGES



WEDNESDAY, FEBRUARY 24
G. LOVE & SPECIAL SAUCE
w/ RIPE
at the FINE LINE
\$27.50/\$37.50 RESERVED BALCONY
7PM/18+



FRIDAY, MARCH 4
FOXING
w/ LYMBYC SYSTYM, TANCRED, ADJY
at the TRIPLE ROCK
\$13/\$15/4:30PM/ALL AGES



FRIDAY, MARCH 11
An Evening with
LILY & MADELEINE
at ICEHOUSE
\$16/10:30PM/21+



FRIDAY, MARCH 11
CLOUD CULT
at GRANDMA'S SPORTS GARDEN (DULUTH)
\$20/7:30PM/18+



SATURDAY, MARCH 12
The Alive/Gold Tour
RICKY AND TREVOR
at the FINE LINE
\$29.50/7PM/ALL AGES



THURSDAY, MARCH 17
Set In Stone Tour
STICK FIGURE
w/ FORTUNATE YOUTH, RAGING FYAH
at the TRIPLE ROCK
\$15/7PM/18+



SATURDAY, MARCH 19
An Evening with
GREG DULLI
w/ special guest DERRICK BROWN
at the CEDAR
\$30/7PM/ALL AGES

3/25 **YOUNG FATHERS** at the Fine Line
3/27 **YUNG LEAN** at the Fine Line
3/30 **THAO & THE GET DOWN STAY DOWN** w/ SAINTSENECA at the Fine Line
4/01 **CHAIRLIFT** at the Fine Line
4/01 **RUN RIVER NORTH** w/ THE LIGHTHOUSE & THE WHALER at the Triple Rock
4/02 **A GREAT BIG WORLD "KALEIDOSCOPE TOUR"** at the Fine Line
4/06 **DMA'S** at the Triple Rock
4/07 **RA RA RIOT** w/ AND THE KIDS, PWR BTM at the Triple Rock
4/08 **GEOGRAPHER** w/ THE CROOKES at the Triple Rock
4/10 **AUTOLUX** at the Triple Rock
4/16 **WELCOME TO NIGHT VALE** w/ SPECIAL MUSICAL GUEST
DANNY SCHMIDT & CARRIE ELKIN at the State Theatre
4/23 **THE SUBWAYS** w/ PINS at the Triple Rock
4/24 **JEN KIRKMAN** "I KNOW WHAT I'M DOING AND OTHER LIES....." at the Cedar

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2/04 **THE GILDED PALACE SINNERS - THE MUSIC OF GRAM PARSONS** 7:30PM
2/05 **MALLMAN** W/ THE MELISMATICS, CATSAX, LUNCH DUCHESS 8PM
2/06 **AU PAIR (FEATURING GARY LOURIS AND DJANGO HASKINS)** 8PM
2/07 **MARDI GRAS BRUNCH W/ THE SWAMP KINGS** DJS NATE KRANZ & MITCH KERSTEN 10AM - 3PM (NO COVER/ALL AGES)
2/07 **BIG GAME WATCH PARTY • PUPPY BOWL** 4PM
2/09 **HOUSE OF DOSH II: A MONTH LONG RESIDENCY** 8PM
2/10 **TOO FAST FOR THE DEVIL AND THE NON-PROPHETS** 7PM
2/11 **MN MUSIC COALITION PRESENTS BEN LUBECK OF FAREWELL MILWAUKEE** W/ SILVERBACK COLONY, MARY BUE 7PM
2/12 **THE CACTUS BLOSSOMS** W/ SPIDER JOHN KOERNER • A LATE NIGHT SET BY THE ICICLES 8PM
2/13 **THE CACTUS BLOSSOMS** W/ FRANKIE LEE • A LATE NIGHT SET BY THE ICICLES 8PM
2/14 **JAZZ BRUNCH** FT. JAMES BUCKLEY TRIO, JAKE HANSON, JT BATES 10AM - 3PM (NO COVER/ALL AGES)
2/14 **VALENTINE'S DAY WITH ERIK KOSKINEN** 7PM
2/16 **HOUSE OF DOSH II: A MONTH LONG RESIDENCY** 8PM
2/18 **SEEDSHIP, TOWER, KULT OF THE WIZARD, LIVID** 8PM
2/19 **RAYLAND BAXTER** 7:30PM
2/20 **STEPHEN KELLOGG** W/ LIZ LONGLEY 7PM
2/21 **OUTLAW BRUNCH** W/ BOURBON COUNTY 10AM - 3PM (NO COVER/ALL AGES)
2/23 **HOUSE OF DOSH II: A MONTH LONG RESIDENCY** 8PM
2/24 **GOJOHNNYGO RECORDS THIRD ANNIVERSARY PARTY** FT. LOW CUT CONNIE AND MORE 7:30PM
2/25 **THE LAST REVEL VINYL RELEASE SHOW** W/ GABRIEL DOUGLAS 7PM
2/26 **ELEANOR FRIEDBERGER** W/ ICEWATER, MIDNIGHT RERUNS 8PM
2/27 **THE HYPSTRZ 40TH ANNIVERSARY** 7PM

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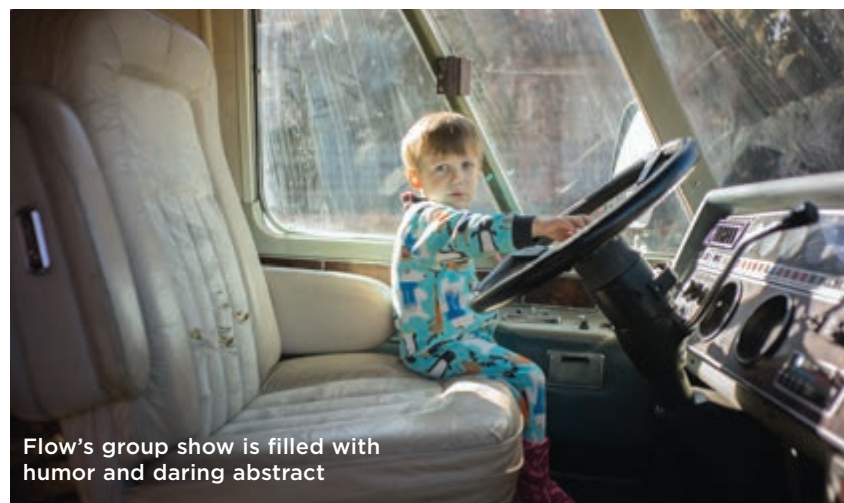
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A-LIST



Flow's group show is filled with humor and daring abstract

MARK ASTROM

CONTINUED FROM THURSDAY ►

from those in act one. And the themes of race, community, and inclusion are constant. Norris writes each act like a play of the era. So act one, set in 1959, “has the well-constructed feel of an Arthur Miller drama as the family tragedy is revealed. Act two [set in 2009] has all the snarky comedy of contemporary daily life: unstructured, overlapping, tangential,” Johnson says. “He also subtly but pointedly expands the definition of otherness to reference Jews, gays, people with physical and mental disabilities, the poor, blue collar/white collar, foreigners, Americans abroad, etcetera. There’s even a really good lute-fisk joke.” The show is in previews through Thursday, February 4. \$18-\$25. 7:30 p.m. Wednesdays through Saturdays, 2 p.m. Sundays. 320 Fifth Ave., SE, Osseo; 763-493-8733. **Through March 6** -ED HUYCK

FRIDAY 2/5

ART/GALLERY

5 ARTISTS TAKE OVER FAS

FLOW ART SPACE

In this group exhibition, Florida photographer Mark Astrom and Missouri painter Dennis J. Murphy show representational work at once quotidian and tinged with a hint of the absurd. The fun stuff, however, is by three Minnesota artists who view abstraction as a way of exploring color, form, and memory. Consider Gayle Cole’s quiet grids, the vitality of Chris Cinque’s mark making and tonal saturation, and Karlyn Atkinson Berg’s juxtapositions of the familiar with shape in surreal compositions. Daring and delightful. There will be an opening reception from 6 to 8 p.m. Friday, February 5. 308 E. Prince St., St. Paul; 612-564-3569. **Through March 12** -CAMILLE LEFEVRE

FESTIVAL/SPORTS

CITY OF LAKES LOPPET

VARIOUS LOCATIONS

During the coldest month of winter, Minnesotans arrive in south Minneapolis for the City of Lakes Loppet, a multiday festival featuring scenic nature walks, beer parties, outdoor games, and intense races for competitive athletes. Sporting events include speedskating, ski sprints, skijoring (with dogs!), bike racing (on ice!), and cross-country ski challenges open to all skill levels and ages. Saturday evening boasts the popular Luminary Loppet, a wintertime stroll around Lake Calhoun and Lake of the Isles that travelers can walk, cross-country ski, or snowshoe through. Along the illuminated trail, revelers will find fire performers, hot chocolate stations, ice sculptures, and more. Other happenings throughout the weekend include firework displays, a Surly beer garden, and a snow-sculpting contest. Events are free to watch, with sign-up rates ranging from \$10 to \$150. For a complete schedule of events, times, and locations, or to register for an event, visit loppet.org/cityoflakesloppet. **Through Sunday** -JESSICA ARMBRUSTER

FILM

THE ELUSIVE JEANNE MOREAU

TRYLON MICROCINEMA

For performers struggling to free themselves of typecasting, the career of French actress Jeanne Moreau is worthy of emulation. As evidenced by the Elusive Jeanne Moreau, a four-film retrospective at Trylon microcinema, not only did the actress portray a diverse range of characters, but she imbued each with an unforgettable presence. Abundant with stylized flourishes and a score by Miles Davis, *Elevator to the Gallows*

CONTINUED ON PAGE 45 ►

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Randy Reeves, "Capriccio" 2016, acrylic on canvas, 32 1/2 x 38 1/2 inches

A RANDY REEVES RETROSPECTIVE
JANUARY 15 - MARCH 18, 2016

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FEB. 4



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BOB MARLEY REMEMBERED
Feat. INT'L REGGAE
ALLSTARS

FEB. 5 & 6



MORE THAN LIGHTS

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& BIG ZACH

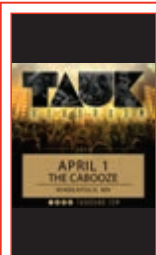
FEB. 12



THE LACS

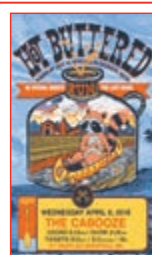
w/ SPECIAL GUESTS
MOONSHINE
BANDITS &
THE PLOTT HOUNDS

MARCH 4



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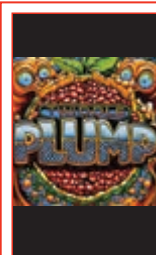
APRIL 1



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APRIL 6



PLUMPTY DUMPTY
TOUR FEAT.

TWIDDLE

APRIL 13



NEW ORLEANS SUSPECTS

Feat. FORMER MEMBERS
OF THE RADIATORS,
NEVILLE BROTHERS, DIRTY
DOZEN BRASS BAND
& JAMES BROWN'S JB'S

MAY 14

UPCOMING

2/11	Ced Linus and Friends & Birthday Celebration
2/13	7 TH ANNUAL TRIBUTE TO THE TALKING HEADS The Burillies
2/14	34 TH ANNUAL Battle of the Jug Bands
2/18	Allman Brothers Tribute Feat. MEMBERS OF CIRCLE OF HEAT & ABSOLUTE GRUV & MARK ANDREW BAND
2/19	Jacob Martin Band w/ ALANNAH MCCREARY
2/20	Particle
2/24	Bonerama w/ THE CELLAR KINGS & JACK BRASS BAND
2/25	Good Vibe City2k16 Feat. RICH GARVEY, AVA MCFARLANE, SHINOBI GAINES, BOOTCROC, FINDING NOVYON & NSIKAK
2/26	Cannibal Corpse w/ OBITUARY, CRYPTOPSY & ABYSSAL DAWN
2/27	GBRRLSCOUTS PRESENT Glitter Glam 2016
2/28	Cradle of Filth: Inquisitional Tourture 2016 w/ BUTCHER BABIES & NE OBLIVISCARIS
3/5	Tony Bones and Jaron McDaniel #TheFire CD Release Party
3/6	Everyone Orchestra
3/7	BLAZE YA DEAD HOMIE w/ LEX THE HEX MASTER, TRILOGY & OPEN MINDED
3/8	Motograter w/ PIRANHA, THE ABOLITION OF MAN & KARMA SUTRA
3/20	Lydia Can't Breathe
4/4	Anybody Killa
4/5	The Contortionists
9/1, 2 & 3	Midwest Live & Loud Festival

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A-LIST

CONTINUED FROM FRIDAY ►

(1958) is a noir thriller wherein Moreau is utterly captivating as a murder-minded adulterer whose perfectly arrayed scheme to dispatch her husband goes terribly awry. Switching to satire, *Viva Marie!* (1965) teams Moreau with Brigitte Bardot as two irrepressible entertainers who become unlikely revolutionaries in Central America. Taking a turn fraught with psychology, *Mademoiselle* (1966) features Moreau in one of her darkest roles, as a sociopath schoolteacher who brings destruction and death to a small community. Closing out the series, *The Bride Wore Black* (1968) returns to noir territory as Moreau takes on the role of avenger, seeking out the men responsible for murdering her husband-to-be on their wedding day and exacting a terrible revenge. \$8. Fridays through Sundays. Visit trylon.org/series/139 for a complete list of showtimes. 3258 Minnehaha Ave. S., Minneapolis; 612-424-5468. **Through February 28 -BRAD RICHASON**

SATURDAY 2/6

ART/GALLERY

DESPERATION BURNS: THE ART OF PURPLE

CO EXHIBITIONS

Philadelphia-based John Dyer Baizley has always been driven to create, be it through his sludge metal band, Baroness, or his ink and watercolor art. A collection of his moribund baroque creations, much of it made in collaboration with the Netherlands' Marald van Haasteren for Baroness' critically acclaimed album *Purple*, decks the walls of CO Exhibitions starting Saturday. Images of languid, nymph-like ladies lounging in the embrace of owls and piglets populate the duo's work, as do menacing, grotesque skulls surrounded by winged insects. Mythological symbolism and archetypes abound in these fever dream scenes. "What I'm compelled to draw has a lot to do with something subconscious," says Baizley. "I became comfortable using this lexicon and visual metaphor to make sense of things." That includes the brutal 2012 Baroness tour bus accident that left nine people severely injured. While that traumatic experience isn't blatantly reflected in this collection, making art helped Baizley recuperate. "It was great artistic fodder," he says. "[Though] I wouldn't recommend going through that purely to have something to create from." There will be an opening reception from 7 to 10 p.m. Saturday, February 6. 1101 Stinson Blvd. NE, Minneapolis; 612-379-4151. **Through March 4 -ERICA RIVERA**

ART/GALLERY

SUS VOCES: FEMALE PRINTMAKERS FROM MEXICO

HIGHPOINT CENTER FOR
PRINTMAKING



EDITH CHÁVEZ

This Friday, Mexico comes to Minneapolis via nine female printmakers living south of the border whose work will be on display in "Sus Voces" at Highpoint Center for Printmaking. The exhibit showcases a wide range of work in a darker, more disturbing tone than you might normally associate with Mexican art. This includes the geometric abstractness of Diana Morales Galicia's linoleum print *Artrópodo*, the unflinching portraits of Edith Chávez, the eerie *Círculo de Sombras* by Mercedes López Calvo, and pieces by Adriana Calatayud Morán, whose work is obsessed with the corporeal. Employing printmaking techniques like intaglio, lithography, and relief, these artists explore contemporary societal issues, politics, identity, and gender. "Sus Voces" was curated by Maria Cristina Tavera, a bilingual, bicultural artist with a master's degree in public affairs/leadership from the University of Minnesota. The event was organized as part of the Guerrilla Girls' Twin Cities Takeover. Chávez and Morales Galicia will be present for an artists' talk from 6:30 to 9 p.m. on Friday, March 4, and Tavera will host a Free Ink Day on Saturday, March 5, allowing patrons to try their hand at relief printmaking. 912 W. Lake St., Minneapolis; 612-871-1326. **Through March 26 -ERICA RIVERA**

CONTINUED ON PAGE 47 ►

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Katie McMahon

March 6th, 2016

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Mar 5

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A-LIST

CONTINUED FROM SATURDAY ►

FESTIVAL

ART SHANTY PROJECTS

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Last year, the Art Shanty Projects went on hiatus. But event organizers had a plan, and so the endearing (and enduring) outdoor winter festival returns in 2016 better than ever. The celebration, now with nonprofit status, invites revelers out to the frozen surface of White Bear Lake for quirky hands-on activities, educational opportunities, and plenty of silly fun. Over 15 shanties will be setting up on the ice, including the Dance Shanty, where the party never stops (it's also a great

CONTINUED ON PAGE 48 ►

FESTIVAL

BEER DABBLER AT THE WINTER CARNIVAL



AARON DAVIDSON

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Art Shanties return for fun on White Bear Lake

COURTESY ART SHANTY PROJECT

CONTINUED FROM SATURDAY ►

place to visit if you get cold); the Chef Shanty, where folks can sample food and take a mini-cooking class; and the Sound Chamber Shanty, where visitors can listen to and create sound under the lake. Say hi to the Pedal Bears as well, two giant puppets on wheels that will be traveling throughout the grounds. For more info, visit artshantypoints.org. Free. 10 a.m. to 4 p.m. Saturdays

and Sundays. 5050 Lake Ave. N., White Bear Lake; 651-748-2500. **Through February 28** -JESSICA ARMBRUSTER

ART

JONATHAN KAISER:
OF SHADOWS OF

GARDNER HARDWARE

For one night, the now-vacant Gardner Hardware building in Minneapolis'

North Loop will be re-animated, as audiences are invited in to check out various works of art that explore the shadow lands between light and dark. Photographer Jonathan Kaiser has organized the exhibition, which features his 16 mm film projections, silver gelatin prints, and silhouettes in which form and tone explore liminal states of being. Meanwhile, several dancers (including a number of members from the wildly popular DanceBums) lend a kinetic materiality to the doings. Free. 6 to 10 p.m. 515 Washington Ave. N., Minneapolis; 612-333-3393. -CAMILLE LEFEVRE

ART/GALLERY

OBSCURED/REVEALED

ROSALUX GALLERY

For the newest exhibition at Rosalux Gallery, artists Duane Ditty and Bob Roscoe find inspiration from architecture and a sense of place. As a painter and photographer, respectively, Ditty and Roscoe mine the surfaces and structure of the urban areas where they live and work. The result is art that is abstract, yet texture and design have a strong presence as well. With Ditty's linear minimalism and Roscoe's knack for finding the

extraordinary in everyday surfaces, the show offers a view of Minneapolis that you might not have seen before. There will be an opening reception from 7 to 10 p.m. Saturday, February 6. 1400 Van Buren St. NE, Minneapolis; 612-747-3942. **Through February 28** -SHEILA REGAN

SUNDAY 2/7

DANCE

NOCHE GITANA

CEDAR CULTURAL CENTER

If you're looking to put a little passion in your weekend, the Twin Cities Flamenco Artists Co-op has you covered with the third installment of its flamenco performance series at the Cedar Cultural Center. In the first part of Sunday's show, local brothers Daniel and Adrian Volovets delight the audience with their unique blend of classical, jazz, flamenco, and Brazilian music. Daniel has studied with several guitar masters while Adrian is a self-taught flautist, tenor saxophonist, and violinist. In the latter part of the evening, guest artist Javier Heredia, a distinguished dancer from Seville, brings his fancy footwork to the

CONTINUED ON PAGE 50 ►

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A-LIST



LESLIE SHANK

CONTINUED FROM SATURDAY ►

stage along with the fiery La Rhina. An internationally renowned festero, Heredia specializes in celebratory, Andalusia-style flamenco that will capture your attention with goosebump-inducing palmas and wailing vocals that echo with longing. Meanwhile, La Rhina and TCFAC's Sachiko "La Chayi" Nishiuchi are downright seductive with their feisty steps and graceful braceo (arm movements). All ages. \$22/\$25 at the door. 7:30 p.m. 416 Cedar Ave. S., Minneapolis; 612-338-2674. —ERICA RIVERA

COMEDY

SEATON SMITH

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"We had a lot of good vibes," comedian Seaton Smith says of his first visit to the House of Comedy this past summer. "The owner, Rick, is a good dude. He liked my comedy, I liked the club and the people. So fuck it, I'm coming back." It's a wonder he has the time. "My album came out last year," he says. "I did a nice little spot on *Girls* where me and Lena got to flirt a little bit. I was on Amy Schumer's show, I did a thing for Comedy Central." He then stops and laughs. "I'm sorry, I'm just listing credits." Indeed, it's been a quick rise for Smith, who in just three years went from what he calls backwoods college gigs to headliner and steady TV work. A self-described punchline-per-minute comic, Smith has been known to play fast and loose with his references. "Because of the volume of punchlines in there I have one for every kind of feeling. Every few punchlines or so I have ones where it's just for me. I love that shit." It was Bill Burr who encouraged him to that. "He said, 'You throw a little line in there that only four or five people get, but they'll remember it for the rest of their lives.'" 18+; 21+ later shows. \$13-\$22. 7:30 p.m. Wednesday through Friday; 9:45 p.m. Friday; 9:30 p.m. Saturday; 7 p.m. Saturday and Sunday. 408 E. Broadway, Mall of America, Bloomington; 952-858-8558. **Wednesday through Sunday -P.F. WILSON**

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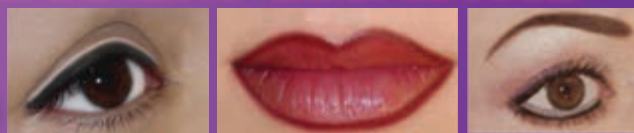


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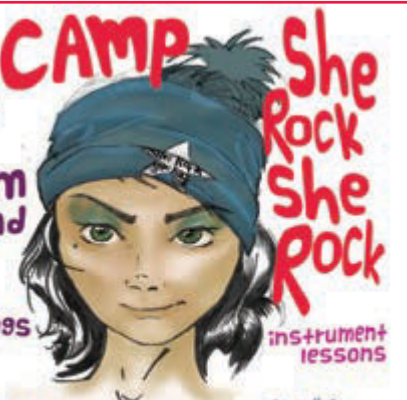
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A MIRTHFUL CHUCKLE

Hail, Caesar! looks to — and learns from — Hollywood's Golden Age



George Clooney as the not-so-bright thespian Baird Whitlock

UNIVERSAL PICTURES

BY MICHAEL NORDINE

With the mocking wit we've come to expect of the Coen Brothers, *Hail, Caesar!* creates the sort of movie magic its makers both celebrate and lampoon. Joel and Ethan have assembled for their latest comedy a sought-after ensemble — Josh Brolin, George Clooney, Scarlett Johansson, Channing Tatum, Ralph Fiennes, Tilda Swinton, and Jonah Hill — and, to a person, directed their talents toward ridiculousness of the highest order. It's a testament to the writer-directors' cache that they almost certainly had several other A-listers lining up to make fools of themselves.

Brolin plays Eddie Mannix, a "fixer" at the fictional Capitol Pictures that also featured in *Barton Fink*, a much darker deconstruction of Hollywood's inner workings. This is a time when stars are stars and the studios do everything in their power to keep them that way. Mannix's laundry

list of duties revolves around protecting the good names of Capitol's above-the-line talents, whether by downplaying rumors of their antics to Tinseltown's leading gossip columnist (Swinton) or marrying off an unwed mother-to-be (Johansson) whose aquatic musicals bring in a pretty penny for Capitol.

Essentially surrounded by cartoon characters, Mannix is portrayed as a fundamentally decent man, sometimes comically so; even his own priest grows weary of his frequent visits to the confessional. "You're not that bad," the man of the cloth tells Mannix after he once again admits to sneaking a few cigarettes despite telling his wife he's trying to quit. (The actual Mannix may have been less so: The MGM exec was suspected of having an actor offed.)

His main concern over the 27 hours that *Hail, Caesar!* takes place: Baird Whitlock (Clooney), star of the fictional biblical epic from which this film takes its name, has

disappeared from set just as the lavish production is scheduled to finish shooting. As fate would have it, the leading man has been kidnapped by a faction of Communists whose subversive ideas the not-especially-bright thespian is quickly receptive to.

One of the Coens' best jokes here is in simply casting Clooney again. There's something inherently funny about the fact that he's only appeared in their comedies — see also *O Brother, Where Art Thou?*, *Intolerable Cruelty*, and *Burn After Reading* — as well as the fact that he may be better at playing blockheads than he is at anything else. That holds true here, with Clooney's dunderheaded charm carrying many a scene.

This is the Coens at their most playful, and *Hail Caesar! A Tale of the Christ* is only one of their films-within-the-film. Fiennes' prestige-picture director is working on *Merrily We Dance* while Tatum's singer-and-dancer shoots an elaborately

HAIL, CAESAR!

Directed by Joel and Ethan Coen
Opens Friday, Lagoon Cinema

homeroetic sequence in a musical about sailors out to sea. As with much else in the movie, these scenes sometimes feel like excuses for the Coens to affectionately mock their favorite Hollywood tropes of yore — almost the entire plot is a MacGuffin, with half the humor arising from how inconsequential it is. In that sense, it most closely resembles *The Big Lebowski* and *Burn After Reading*.

If that sounds self-indulgent, it's because it is. It's also riotous more often than not. The Coens extend several jokes for so long that they momentarily stop being funny, only to loop back around and become even more hilarious than they were in the first place. They may not make them like they used to, but at least they still make them like this. **C**

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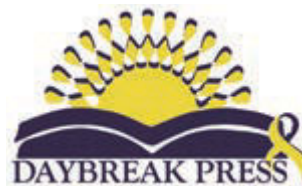
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TRAINSPOTTING

Sex, drugs, and rock 'n' roll. But mainly drugs.



Craig Hostetler stars as a heroin addict with a storyteller's soul.

RICH MOLBY

BY ED HUYCK

One of the most indelible images from Danny Boyle's film version of *Trainspotting* is when a heroin addict wakes up in a strange bed, covered in shit.

The guy is understandably weirded out, especially as he realizes he is in the comfy home of his new girlfriend. He packs up the bedding and tries to slink out of the house, promising to wash it and bring it back.

Her mom won't think of it and gets into a tug of war with him over the vile package. She pulls it free, and the horrible mess scatters all over the kitchen.

Trainspotting's stage version opens with this moment. Shadow Horse Theatre's production gets it mostly right, offering an unflinching — and occasionally funny — ride.

The play takes us to Edinburgh. It centers on working-class kids engaging in a ritual of sex, drugs, and rock 'n' roll. But it's the drugs that carry the day. Mark, Ewan McGregor's character in the movie, and several of his mates are heroin addicts, shooting up to add color to their lives.

They live in the depressed underbelly of the city, drifting from job to job, lover to lover, and moment to moment.

Mark has the soul of a storyteller and a clear-eyed sense that he is wasting his life. Athletic Tommy will indulge in anything

TRAINSPOTTING

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except for smack, until his girlfriend leaves him. Begbie is impossible to understand (they use supertitles when he speaks) and has a mean streak a mile wide.

There are important events: A baby dies in a heroin house. Mark's brother, a soldier, is killed by the IRA. Tommy gets AIDS from a dirty needle. There isn't a traditional plot. Think of these as snapshots.

As Mark, Craig Hostetler keeps us focused through midway of the second act. Hostetler doesn't make the character nearly as interesting when he's clean.

That isn't a problem for Josef Buchel, who takes us through Tommy's fall from bright, energized lad to someone who no longer wants to live.

Whatever you do, don't go into this *Trainspotting* expecting to see Boyle's movie on stage. There's no Iggy Pop. No Spud and very little Sick Boy. No oddly hewed-in heist.

Instead, this *Trainspotting* is full of sharply defined characters, often disgusting humor, and scenes so intimate that we feel as though we are just one needle away from joining this crew in the shooting gallery. **C+**

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YOU WILL LOVE LIZZO

Even cynical hipsters aren't immune to the undeniable power of local rap star Lizzo.



Lizzo will make a fan out of you.

BRAD OGBONNA

RYAN WARNER

Lizzo is a hot commodity. So hot, in fact, that obtaining the interviews necessary to compose this article turned into a task so arduous and pregnant with delays and false starts, it was almost lost to history.

You can probably guess what happens next. Miraculously, after a brief period of editorial fisticuffs, the project was resuscitated in the eleventh hour when an indifferent PR man and a dogged writer conspired to make a telephone interview happen just in the nick of press time. The fact you're reading this at all is a testament to some behind-the-scenes, *Spotlight*-level journalistic heroism.

But enough inside baseball: We finally got Lizzo on the line. The budding star — who celebrates her new album, *Big Grrrl Small World*, Saturday at First Avenue — is

the latest local to make the jump into the Twin Cities vaunted class of flagship treasures. It's a space she now shares with the likes of Doomtree, Poliça, Passive Aggressiveness, and Fierce Loyalty to Regional Supremacy in the Face of Objective Reason.

This final item of local lore is mentioned somewhat in jest, but there is a feedback loop that can follow ascension to the top of the artistic food chain in the City of Lakes and Sincere Circle Jerks. In a town where the musical acts selected to be our national representatives are treated with the kind of reverence usually reserved for sports superstars and biblical martyrs, it can be difficult to trust the solipsistic processes that yield our heroes supreme.

Before finally succumbing to (the properly rated, magnificent) talents of Lizzo, I'll admit that I stood at the gates of bangers with a head full of skepticism. Not because of the wares the Houston-

raised, Minneapolis-based rapper was peddling, which were ignored until the levy finally burst. No, it was a reaction to the familiar experience of getting burned by local press mechanisms and buzz generators promising gold but instead turning over mediocrity cradled in hyperbolic adjectives.

Enlightenment was found during Lizzo's set at the Totally Gross National Product showcase at Icehouse last fall. It was a performance that put to bed a lifetime of petty, pretentious, cynical misgivings. The music was innovative, and made it impossible to stand by idly in a cool-guy pose. The bars were fire; the choreography was insatiable. Above all else, though, the performance captured something that often eludes the bedrock of our hip-hop community: It was fun.

There's a magnetism and charisma that's innate and obvious in the Minne-

LIZZO

will play First Avenue on Saturday, Feb. 6.

apolis transplant. That part is natural and exceptional, but it's not what sets Lizzo apart from her peers. What gives her an edge and sky's-the-limit potential is the maniacal, even Jordan-esque engine that propels her.

"I feel focused," Lizzo says of her grind when finally reached in Los Angeles via FaceTime. "[And that's] great because for a long time, I didn't know what the hell I was doing."

Grace Holden, one of Lizzo's dancers — known by fans as Big GRRRLs — describes keeping up with Lizzo.

"She doesn't stop. She's always going, and when she's in town she finds time to rehearse with us and to work even

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MUSIC

more. Lizzo's a professional. She learns all the choreography and she's making new music. Then there are new songs and more workshops are set up for us to learn new choreography. It's just rolling. It keeps coming."

In speaking with Lizzo, the scope of her schedule came into focus. There is no down time. She hasn't carved out a second to bask in the glow of December's *Big GRRRL Small World* and the international adulation that came with it. The month spent in California was all business, spent writing and recording for the next Lizzo record.

When asked how she'll spend the time leading up to Saturday's show, the real-life Melissa Jefferson reports it's naturally another grueling week of punching the clock at the funhouse. The days will be

"I feel so confident in my body and in my voice. I'm so happy and fulfilled."

spent in long sessions with choreographers and her dancers learning new routines for the upcoming tour. Lizzo says it's the only element she's nervous about, though she sounds pretty breezy on the subject as she spoons out the inside of an avocado.

As far as the upcoming gig at First Ave is concerned, the show is more than a victory lap. For Lizzo, 27, it's highly symbolic; it's her first solo headlining gig at Minneapolis' iconic club, the kind of show to which all local musicians aspire.

"It means a lot" she says, citing D'Angelo and Sleater Kinney as recent First Ave performers who have inspired her. "This is definitely going to be a landmark for me. I'm excited to do the things I've seen other people do in that room."

What comes after the tour isn't revealed completely in our conversation. There will be more gigs, including high-profile dates like her recently announced slot at Bonnaroo. There will be more writing, more dances to learn. There'll be another record pieced together from the L.A. sessions and future dates. More ink will be spilled by journalists — even the most begrudging ones — trying to figure out how to describe her allure. For insight on being Lizzo, she offered the following:

"Change is something that's really fluid. I don't know what started it. I feel so con-

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MUSIC

fident in my body and in my voice. I'm so happy and fulfilled in all of my friendships and relationships with my family. I'm excited. I just feel like an evolution has happened, not just a change."

Now she's in the zone. She says there's something in the air.

That means Lizzo's reign will continue. Her star will only shine brighter and reach more people. If there's a message here for any remaining impossibly hip holdouts it's this: Stop worrying about the hype and learn to love Lizzo. You'll be better for it. **CF**

DOKS ROBOTIKS

7TH ST. ENTRY, THURSDAY 2.4

Doks Robotiks is a jazz/hip-hop octet from Eau Claire, Wisconsin, and they sound exactly like that. Which is to say, they're an underground Midwestern act serving the nu-jazz movement that's sweeping the mainstream with acts like Thundercat and Flying Lotus. The Doks' looser sound on their *Doks Robotiks Free Form EP* reflects the band's live feel. In the age of jazztronica, it's refreshing to hear rhythm intricacies played by real people. Emcees Konstant and Gumm feed each other's hyper-freestyle chemistry, and their playful energies push the band in fun directions, as if Ad-Rock and Mike D decided to quit the Beastie Boys to join BadBadNotGood. For the release party for their eponymous full-length debut, Doks Robotiks enlisted companions Sayth and Sloslylove, as well as Twin Cities poet-singers Lydia Liza and Lizea Harper. 18+. \$6-\$8. 9 p.m. 701 First Ave. N., Minneapolis; 612-332-1775. -JARED HEMMING

MEAT WAVE

7TH ST. ENTRY, FRIDAY 2.5

Meat Wave is the type of band you like as soon as you read their name, which is borrowed from an Onion headline. With that kind of no-introduction curb appeal, you'd think the low-fi punks are setting you up for a letdown, but the SideOne Dummy signees are as advertised: fucking awesome. For confirmation of that, see their September LP *Delusion Moon*, which balls up all the paranoia, outrage, and absurdity of traditional punk and funnels it through a thousand miles of feedback. Think of an alternate-universe Titus Andronicus that listened to way too many zine-sponsored flexi discs in their infancy. In a dank environment like the Entry, Meat Wave should have the recessed floor churning into a pit by the end of their first song. Fellow Chicagoans Rad Payoff open. 18+. \$8-\$10. 9 p.m. 701 First Ave. N., Minneapolis; 612-332-1775. -JERARD FAGERBERG

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7TH ST. ENTRY, SATURDAY 2.6

There isn't anything particularly complex about Wet's music, but that isn't necessarily a bad thing. The Brooklyn trio has eagerly accessible lyrics about love and loss coupled with predictable pop production. That formula is quickly gaining them national attention, including a spot on *The Tonight Show with Jimmy Fallon* last month. Wet cites '90s R&B music as a main influence, a claim that has been challenged by outlets like Pitchfork for its inauthenticity and failure to materialize. This much is true: Vocalist Kelly Zutrau's smooth croon clearly mimics the likes of Mary J. Blige and Usher. After their self-titled EP and a slew of singles and remixes in 2015, Wet released their debut full-length, *Don't You*, in late January. North Carolina singer-songwriter Kelsey Lu opens. 18+. Sold out. 9 p.m. 701 First Ave. N., Minneapolis; 612-332-1775. —GRACE BIRNSTENGEL

AU PAIR

TURF CLUB, SATURDAY 2.6

Au Pair is a collaboration between the Jayhawks' Gary Louris and the Old Ceremony's Django Haskins, who met while participating in a 2013 Big Star tribute concert. They've described their music as "the Everly Brothers meet Pink Floyd," which rings true enough on their rootsy, psychedelic debut, *One-Armed Candy Bear*. The album is a folk-leaning affair of breezy, sunny, classic pop conceits, except when it gets weirdly wonderful on tangents that twist with crafty intent. Louris and Haskins spin vocals that harmonize, snap, soar ethereally, or shout with folk revival fervor. The duo, plus producer Brian Haran, tweaks the tunes in innumerable ways, from gorgeous acoustic guitar duets to body percussion. The songs undulate with electronic effects, krautrock references, mid-'60s freakouts, melodies that melt like a Dali watch, and even an electric guitar maelstrom straight out of the Byrds' "Eight Miles High." Lyrics are equally quirky, sometimes juxtaposing uplifting melodies with darker tales of stalking, brain injury, untimely death,

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larcenous beasts, and a ghost's architectural complaints. 21+. \$20. 9 p.m. 1601 University Ave. W., St. Paul; 651-647-0486. —RICK MASON

MARTIN COURTNEY

7TH ST. ENTRY, SUNDAY 2.7

For his solo debut, *Many Moons*, Real Estate frontman Martin Courtney didn't stray too far from his band's suburban psych-pop haze. Released last year, the album offers layers of open chords, creating cloudy atmospheres for Courtney's musings on age and traveling. Without Real Estate lead guitarist Matt Mondanile's lyrical lead licks beside him, however, Courtney's solo effort leaves lots of free space for his simple rhythms to wash over the sound. *Many Moons* producer (and Woods multi-instrumentalist) Jarvis Taveniere joins Courtney on the road for a tour that's probably been described many times as "chill." Live, Courtney's setup includes a chiming 12-string that adds a new layer to the sleepy-sounding frontman's tone. The guitar comes across like a reverse alarm clock that rings when it's time to drift off dreaming. On single "Northern Highway" — featuring lines like "Do you feel just like a stranger?/Alien and yet familiar" — it's revealed that his soothing tones are anything but comfortable. Brooklyn indie-poppers EZTV open. 18+. \$12-\$15. 9 p.m. 701 First Ave. N., Minneapolis; 612-332-1775. —JARED HEMMING

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Guitarist John Scofield and tenor saxophonist Joe Lovano, each a genuine modern jazz giant in his own right, still achieve something more than the sum of their impressive parts on the occasions they play together. Berklee grads renowned for their inventive approaches to jazz in general, both are inveterate, adventurous explorers. Scofield, who played for a bit with Miles Davis, is particularly eclectic, often injecting rock energy into jazz contexts, but also venturing into funk, soul, and gospel. Scofield and Lovano had an especially impressive run together in the early '90s. They revived the quartet, its magical guitar-saxophone tensions and releases, plus Bill Stewart's supple rhythm work, last year on *Past Present*, with Larry Grenadier on bass. All compositions were written by Scofield, with nods to the blues ("Slinky"), swing ("Museum"), groovy soul-jazz ("Get Proud"), plus a glorious post-bop run on the title track. At least some of the material was written while Scofield's son battled cancer, lending poignancy to tunes like "Mr. Puffy." \$45 at 7 p.m.; \$30 at 9 p.m. 1010 Nicollet Mall, Minneapolis; 612-332-5299. —RICK MASON

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Lightning Round

Quick and dirty questions
from Savage Love Live



Dan Savage

A large crowd braved a snowstorm to come out to Savage Love Live at Boston's Wilbur Theatre last week. Here are some of the questions I didn't have time for....

What do you think of poop play?

I think of it rarely.

How long should I keep my partner locked in male chastity?

Until Rick Santorum is president.

What exactly causes relationships to end?

All sorts of different reasons — boredom, neglect, contempt, betrayal, abuse. But all relationships that don't end survive for the same reason: The people in them just keep not breaking up. Sometimes people in relationships that need to end never get around to breaking up.

Advice for happily child-free people in a baby- and parent-worshipping world?

You could take comfort in your free time, your disposable income, and your vomit-free wardrobe. You could also see baby and parent worship for what it is: a desperate attempt on the part of the busy, broke, and vomit-spattered to make ourselves feel better about the consequential and irrevocable choice we made to have kids.

I accidentally told my dad about your podcast when teaching him how to use iTunes. I called home a couple of weeks later, and Dad told me he's been listening and Mom yells, "I'm not gonna pee on you!"

It could've been worse. Mom could've yelled: "We can't talk right now! I'm peeing on your father!"

My husband and I (30s, M/F, two kids) found out our best friends of 20 years were secretly poly. And we didn't know! Well, we all fucked. Now our relationship/friendship is fucked, too. How do we move on from this mess?

People who are poly say they want more love, sex, and joy in their lives — but some poly people seem to want more chaos, drama, and hurt in their lives. Unless you know a couple well, there's just no way to tell what they're really after until after you've slept with them. How do you move on? You send a note, you apologize for your part in the chaos, drama, and hurt, and you express a desire to mend

the friendship.

What is the deal with a "blumkin"? Like, honestly, why? Why? WHY?

Take it away, Urban Dictionary: "When a man is sitting on the toilet taking a shit and has his woman come in and give him head during the act of shitting."

I've been writing this dumb sex-advice column for a long time, and while I've received a few questions like yours over the years, I've never once received a question about an IRL blumkin session gone wrong. So blumkins aren't for real, and they're not really about sex. As you can see from the UD definition, it's not about sex or kink, it's about misogyny and implied violence, i.e., the man takes a shit and orders "his woman" to come in and give him head. Consensual degradation and power play can be hot, but blumkins and donkey punching and dirty sancheses — and the scared little boys who talk about them — are bullshit. Sexist bullshit.

Like most gay men in their early 30s, I enjoy sending pics of my nether regions via dating apps. My conflict is that I am a public school teacher. While I believe I have a right to a sex life, what if someone I send a pic to disagrees? Do you think I should stop?

We need to pick a day for everyone on earth to intentionally release a pic of their nether regions online — an annual holiday to prevent moralizing scolds from going after people whose pics go unintentionally astray. But schoolteachers have been fired for sexting. So...whether you stop or not depends on the degree of risk you're comfortable with and the faith you have in the discretion of the folks you're meeting on apps.

We're both over 40, married 10 years. He wants a threesome, and I'm ambivalent. He says +1 girl, I say +1 boy. What do we do?

Upgrade to a foursome with +1 opposite-sex couple.

mail@savagelove.net

Follow Dan on Twitter: @fakedansavage
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The advertisement features a vibrant red and pink background. At the top left, the name "THE SEVILLE" is written in large, bold, white serif font. Below it, "FULL BAR" and "AMAZING FOOD" are listed in a stylized, outlined font. Further down, "AND OF COURSE" is followed by "THE TWIN CITIES MOST BEAUTIFUL ENTERTAINERS" in a similar outlined font. To the right of this text is a photograph of two women standing side-by-side, wearing white short-sleeved shirts over dark bras and black pants. Below them is a quote from "CITY PAGES" stating they are the "BEST OF THE TWIN CITIES" for "NINE YEARS & RUNNING!". A horizontal black bar separates this section from the next. Below the bar, on the left, it says "LOCATED NEXT TO TARGET CENTER & TARGET FIELD". On the right is another photo of a woman wearing a black baseball cap with the "Seville" logo in red script. Below her photo, it says "DOING OUR PART TO HELP STIMULATE THE ECONOMY!". In the center-left, below the black bar, it advertises "BARE MARKET SUNDAYS & MONDAYS" and "HALF PRICE EVERYTHING All Night Long!" in various fonts. At the bottom, a coupon code is provided: "FREE ADMISSION FOR ANY DAY WITH THIS COUPON.", along with its validity period and restrictions. A Facebook icon and the text "Like 'The Seville Club' on Facebook!" are also present.

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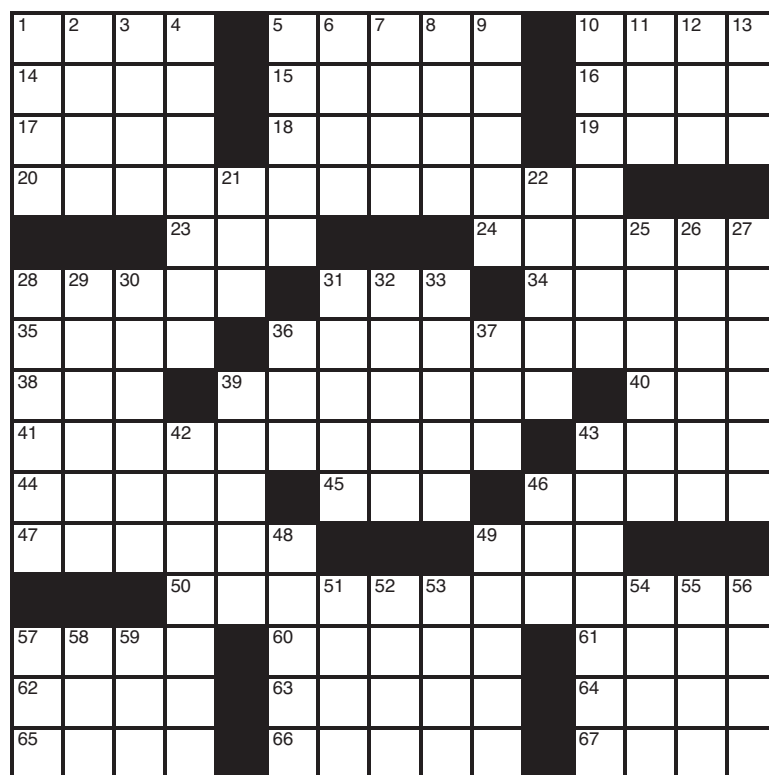
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Across

- 1 Night light
- 5 Pitcher Santana
- 10 Past the scheduled stop time
- 14 "Hey, hombre"
- 15 Former pitcher Hideki
- 16 Like a heel
- 17 Some
- 18 Fast food sandwich that came with a hot and cold side
- 19 "The Distance" '90s band
- 20 The grandeur of being gay?
- 23 "Prairie Home Companion" gumshoe Noir
- 24 Done stuff
- 28 Marsh rush
- 31 43-Across's bailiwick
- 34 Some honkers
- 35 Soccer star Suarez
- 36 Brewer from Northern Spain?
- 38 2014 World Cup runners-up: Abbr.
- 39 Listen fully
- 40 Coffee container
- 41 Bottomless parts of a Muslim's temple?
- 43 Pros with radar guns
- 44 Poppy stock
- 45 "What'd I tell you?"
- 46 Like a beer from a bad tap
- 47 Fans of a team, collectively
- 49 Comprehend
- 50 Curt comment to the audience?
- 57 Tumbler lock's spot

- 60 Sit shiva
- 61 Compost heap emanation
- 62 Spin with a pick
- 63 R&B singer Mary J. ____
- 64 Plant in a cubicle
- 65 Allot, with "out"
- 66 Grande and Venti at Starbucks, say (but really, I just call 'em "medium" and "large")
- 67 David Bowie's first #1 hit song

Down

- 1 Likely NBA Hall-of-Famer in the class of '16
- 2 Bean curd in curries
- 3 On the safe side
- 4 Stuff in a protein shake
- 5 Wiggle open, as with a bar
- 6 Boat-destroying creature
- 7 Call to mecca
- 8 Can-do
- 9 Cuckoo bananas
- 10 Not-yet-mature ova
- 11 Direction clarification
- 12 Rocky Mountain deer
- 13 Grain used in some breads and beers
- 21 Have some second thoughts about
- 22 Yank, as the bottom on Mommy's dress
- 25 "Moby Dick" setting, with "The"
- 26 Takes illegally
- 27 Smaller than small
- 28 Quickly apply, as brakes
- 29 Jupiter moon

- 30 Gets really into, man
- 31 Ballerina's stock
- 32 Home with an ocean view, maybe
- 33 Composed
- 36 Letterman's contest?
- 37 "The Wheels on the ____"
- 39 Amy Schumer specialty
- 42 Minor complaint
- 43 Pulls in front of abruptly on a highway
- 46 "Moby Dick" setting
- 48 Deadens
- 49 Triplets share them
- 51 Opera highlights
- 52 Non-weekend night bar promo
- 53 Addict's challenge
- 54 Google Keep note, often
- 55 Brown building
- 56 32-Down resident, perhaps
- 57 Breakfast spread
- 58 "Clash of Clans" weapon
- 59 Reached, as a quota

Last Week's Answer



Duke's Cars & Towing

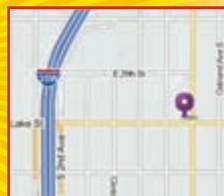
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